

Alabama College
The State College for Women
BULLETIN



Supplement A
to
SUMMER SCHOOL BULLETIN
1927

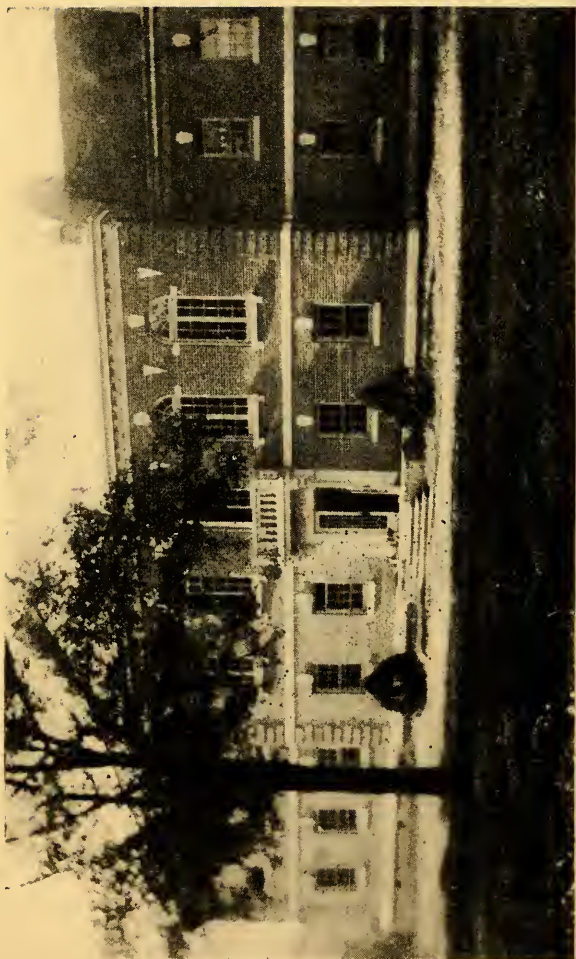
SCHOOL OF MUSIC

COLIN B. RICHMOND,
Director of School

TWELFTH ANNUAL
SUMMER SESSION

All Departments Open Until
July 16, 1927

Six Weeks Intensive Session in
PUBLIC SCHOOL MUSIC
Summer Quarter Begins June 6, 1927



CALKINS HALL

A fire proof structure containing thirty-five rooms and a beautiful auditorium devoted exclusively to the teaching of music. It is of most unusual charm and permanence. (The students do their practicing in the building.)

ALABAMA COLLEGE SCHOOL OF MUSIC

O. C. CARMICHAEL, AB., AM., B.Sc., (Oxon), LL.D., President

T. H. NAPIER, B.S., A.M., Ph.D., Dean
and

Director of Summer School

COLIN BECKETT RICHMOND, Director School of Music

FACULTY

ELIZABETH BLAIR CHAMBERLIN

Graduate Cincinnati Conservatory of Music; pupil in Piano of Hans Richard, Cincinnati and Zurich, Switzerland; pupil in Voice of Clara Baur, Cincinnati; pupil in Ensemble of Signor P. A. Tirindelli; post-graduate study with Jean Verd, Cincinnati Conservatory of Music, and George F. Boyle, Peabody Conservatory of Music, Baltimore, Md.

Piano forte

JOSEPHINE CLARE

Five years voice with Walter F. Clare, London, England; six years voice with B. Cutter; Theory and Public School Music with L. B. Marshall; Harmony and Organ with Bates; Piano with Newton; Song interpretation with Madame Etta K. Knowles and Pol Plancon, Boston; Artist pupil of Victor Harris, Mary Clark and John D. Mehan, New York; Conducting and vocal normal with Arthur Manchester; fifteen years oratoria, church and concert singing; ten years private teaching; teacher of voice one year at St. Genevieve's College, Asheville, N. C.; two years Alabama College.

Voice

POLLY GIBBS

B.M. degree Henderson-Brown College, Arkadelphia, Arkansas, Graduate Northwestern University School of Music, Evanston, Illinois. Pupil of Arne Oldberg, Dean Peter Christian Lutkin, and Carl Beecher. Summer work with Walter Spry of Chicago. Piana with Maurice Dumesnil and interpretation with Alfred Cortot, Paris, France.

Piano forte

EDWIN IDELER

Noted American Violinist and Teacher. Master Teacher at the David Mannes School of New York City. Pupil of Wilczek, Tirindelli and Auer.

Master Classes in Violin. Guest Teacher Summer 1927

MARY MIDDLETON

B.M., Northwestern University, Evanston, Ill.; Study Voice Lieb School Music, Detroit; Voice Columbia University; one year Alabama College.

Supervisor Public School Music

COLIN B. RICHMOND

Graduate New England Conservatory, 1916; special student, Harvard University; graduate student, New England Conservatory, 1922; private study in Theory with Elson and Mason; organ with Goodrich and Dunham; piano with Denée, Watson and Sequeria; conducting and composition with Chadwick and Converse; public school music and methods study, one year in England; one year, Director of Music and Choir Master, St. Mark's Church, Augusta, Maine; one year Director of Music and Sub-Master, Deerfield Academy, Deerfield, Mass.; five years Director of Music, Tennessee Polytechnic Institute, Cookeville, Tennessee; one year, Examiner and Director of Music, Boston Council Girl Scouts; one year Pennsylvania State College; two years, Director of Music, Alabama College.

Director School of Music

WALTER SPRY

Distinguished American pianist and teacher. Associate Director and Master Teacher at the Columbia School of Music, Chicago, Illinois. Pupil of Leschetizky.

Master Classes in Piano. Guest Piano Teacher Summer 1927

ELIZABETH FRANCES YOUNG

Graduate of the New England Conservatory of Music, Boston; pupil in Pianoforte of H. S. Wilder and George Proctor, Boston, Arthur Newstead, New York City; pupil in Theory of Arthur Shephard and Louis C. Elson, Boston; student at Boston University and F. Addison Porter's Summer Normal School, Boston.

Supervisor of Pianoforte Normal Department

SUMMER SCHOOL STUDY

For several years preceeding 1925, different departments of Alabama College offered a limited number of courses in a certain number of fields. In that year all departments of the college were correlated to meet the growing need for summer instruction in all lines of education.

The summer session is an integral part of the regular college organization. Most of the summer courses are equivalent to courses during the regular academic year. Others are, as a matter of policy, reserved for the summer session only. Credit obtained is fully recognized toward the various degrees and diplomas which the college confers.

FACULTY

Most of the members of the instructional staff are members of the regular faculty of the School of Music of Alabama College. In the summer session, however, members of the faculties of other institutions add richness and variety to the curriculum.

SPECIAL ADVANTAGES

The summer term of the School of Music offers many advantages to music teachers. Public School Music Supervisors and teachers, who are able to leave their duty only thru the summer vacation, will find a stimulating atmosphere where they may freshen their knowledge, improve their technique, and be brought into close touch with modern methods of teaching new material.

The student who is able to attend the Alabama College School of Music has, in addition to receiving regular instruction, the great advantage of a direct contact with the artist members of the faculty, who thru recitals and other professional relationships provide a musical background which is not to be had thru study alone. Courses in theory and performance are so planned that the professional musician, the teacher, or the amateur may find profitable training.

In addition to a wide variety of college credit courses open to the summer school student in technical, theoretical, and public school music branches, special work is offered for those desiring to secure or renew certificates to teach piano or public school music in the schools of the state.

Nine hours of college credit may be earned in the six weeks.

MASTER CLASS

Master classes in piano and violin will be given June 13 to July 17.

Mr. Walter Spry, of the Columbia School of Music, Chicago, and a nationally known concert artist will give the master class in piano.

Mr. Edwin Ideler, of New York City, formerly first violinist of the Cincinnati Symphony Orchestra and a concert artist and teacher of international reputation, will give a master class in violin.



Walter Spry, the eminent American pianist, has been re-engaged this season to instruct the members of the master class in advanced piano-playing. During his engagement the past two seasons at the college, he has won many friends and admirers and made for himself a reputation throughout Alabama as an educator.

Mr. Spry is recognized as one of America's leading teachers and has been compared by eminent authorities with some of the best known instructors in Europe. Besides his thorough knowledge of the musical literature, he has an unusual talent for imparting his knowledge to students.

FIVE CLASSES IN INTERPRETATION

1. Bach and Beethoven
2. Mozart, Schubert, and Mendelssohn
3. Schumann, Chopin, and Debussy
4. Brahms, Liszt, and MacDowell
5. Composers of the Present Day

Note: The compositions used by Mr. Spry in the above programs will be pieces especially adapted to teaching material.

FIVE CLASSES IN PIANO TECHNIC

1. Fundamental Principles in Piano Technic
2. The Leschetisky Method
3. The Study of Scales and Arpeggios
4. How to play Octaves, Double Thirds and Sixths
5. Present Day Methods in Piano Technic

TUITION

Ten thirty-minute private lessons.....	\$60.00
Ten lecture classes, per lesson.....	18.00

MASTER CLASS IN VIOLIN

MR. EDWIN IDELER

Guest Violin Teacher for Summer

Edwin Ideler, noted American violinist and teacher has been engaged to instruct the members of the master class in advanced violin-playing.

Mr. Ideler has had wide experience both as an artist performer and as a master teacher. Aside from his extensive concert tours in this country and abroad, he is actively engaged as a master instructor in one of the very finest schools of music in New York City, and is a musician of international repute.

Mr. Ideler has prepared a most practical outline of work for the coming summer session which aims to develop both the technical and musical qualities in the pupil. Modern ideas of teaching make music study not only delightful but a means of mental training which rounds out in a more beautiful manner the character of the student.

TUITION

Ten sixty-minute private lessons.....	\$50.00
Ten thirty-minute private lessons.....	30.00

PIANOFORTE NORMAL DEPARTMENT

MISS ELIZABETH YOUNG, *Supervisor*

Recognizing the insistent, widespread and growing demand for professionally trained music teachers, the Summer School last summer instituted a special course of Normal Training for piano teachers. This course was so practical, logical and comprehensive that the teachers who enrolled for it found that they had immediately gained from it better results in their teaching.

The Summer School has again made arrangements to continue the course in Normal Training for music teachers, offering both the first and second year courses. We do this in order:

- (a) To bring about better methods in pianoforte instruction.
- (b) To assist teachers in preparing for the state music examinations.
- (c) To save Southern teachers the expense of a trip North to secure professional training for the renewal of state certificates.
- (d) To establish unity in the music departments of our accredited schools.

We cannot too strongly recommend that piano teachers who wish to go forward professionally, to renew their state certificates, to raise the standard of their own professional work, and to raise the standard of music in their communities should take this course of highly specialized work. It is sure to be a valuable investment of both time and money.

The Normal Course will consist of two courses with fifteen hours of class work each week and will include the following: (Course A is prerequisite to Course B.)

COURSE A

Thirty Normal Training Lectures; ten classes in hand culture, ten classes in Harmony, ten classes in History of Music, twelve private half-hour pianoforte lessons.

COURSE B

Thirty Normal Training Lectures: ten classes in History of Music, ten classes in Harmony and Music Form, twelve private half-hour pianoforte lessons.

Practical Teaching Experience:

- (a) Each student will be required to teach at least one second grade pupil.
- (b) Elementary Theoretical classes.

(Students are expected to conduct these classes when requested.)

A model practice school is provided which is used as a laboratory for students taking the Normal Training course. Classes of beginners are formed and a uniform course is given, which includes the keyboard, notation, hand culture, ear-training, and rhythmical work. Normal students are required to observe and assist in this work.

Upon satisfactory completion of Course A of the Normal pianoforte course, the State Department will renew piano certificates for one year. Upon the satisfactory completion of Course B, the State Department will renew the Piano certificates for three years.

PUBLIC SCHOOL MUSIC DEPARTMENT

The courses in Public School Music for the summer session are designed to meet the needs of supervisors who are engaged during the school year and who wish to take advanced study; also for those musicians who are desirous of becoming supervisors of Public School Music.

The object of the course in Public School Music is to develop a well-rounded musical education, together with the necessary training in methods of presentation of the subject to insure proficiency in the art of teaching.

Courses will be offered for Grade and High School teachers that embrace sight-singing, elementary theory, and methods for teaching music in the classroom from the standpoint of the Grade teacher. Special attention will be given to the departmental teachers of music in the High School.

Credit will be given to students for work done at other institutions of

equal standing and the work of the summer term may be credited toward the regular courses of the Alabama College School of Music.

Entrance requirements for those taking the Supervisor's Course:

A general academic education, equivalent to a four-year high school course.

Possession of an acceptable singing voice. Ability to play on the piano, at sight, music of hymn tune grade and compositions of the grade of Bach Two and Three-part Inventions and Hayden Sonatas.

COURSES OFFERED SUMMER 1927

S-16 A. B. *Public School Music Normal Methods for Grade Teachers.* Rudiments of music, sight-singing, ear-training, public school music as applied to grades 1 to 6. Four hours per week for six weeks. Credit 2 quarter hours.
Miss Middleton

S-39 A. B. *Public School Music Subject Matter and Methods for Supervisors of Public School Music.* Singing at sight with Latin syllables and with words, music suitable for all grammar grades. Elementary theory, such as names of keys; time and rhythmic problems; scale and chromatic progressions; major and minor keys, etc. Practical knowledge of using a pitch pipe. Study of the Child Voice. The principles and practice of teaching Public School Music. Application of methods as applied to various text books. A study of Music material suitable for the grammar schools. Four hours per week for six weeks. Credit 2 quarter hours.
Miss Middleton

SPECIAL SUBJECTS

PIANOFORTE—Interpretation, Advanced Technique, Repertory, Teaching Literature, etc.

VOICE CULTURE—Interpretation, Advanced Technique, Repertory, Teaching Literature, etc.

ORGAN—Interpretation, Advanced Technique, Repertory, Teaching Literature, etc.

VIOLIN—Interpretation, Advanced Technique, Repertory, Teaching Literature, etc.

S-5. Elementary Theory. Introductory theory; keys; notation; meter; various symbols used in music; chromatic scale; intervals; tempo marks; scales; marks of expression; primary triads, etc. Text: Tapper's First Year Theory. Daily six weeks. Credit, 3 quarter hours.

S-12 A.B. Harmony. Primary triads and their inversions; cadences; the dominant seventh chords and their inversions; secondary chords and inversions; dominant ninth and its inversions; diminished sevenths and their inversions; modulation, etc. Text: Harmony—Chadwick. Daily six weeks. Credit, 3 quarter hours. Prerequisite: Course 5 or equivalent.

S-13. A.B. Solfeggio and Dictation. Drill in scale and interval singing. Part singing. Elementary rhythmic problems. Dictation to train the ear to recognize intervals, common triads, etc. Text: Ear-training and Sight-singing—Wedge. Four hours per week for six weeks. Credit, 1 quarter hour.

S-24 A.B. History of Music. Music Appreciation. Study of the instruments and voices. Growth of the orchestra. Folk songs. Art songs. General history to the time of Beethoven. Text: Outline of Music History—Hamilton. Four hours per week for six weeks. Credit, 2 quarter hours.

MUSIC FEES

Pianoforte—Ten private half-hour lessons with Mr. Spry.....	\$60.00
Ten lecture classes with private lessons.....	18.00
Pianoforte—Twelve private half-hour lessons with other teachers....	24.00
Organ—Twelve half-hour lessons with Mr. Richmond.....	24.00
Voice—Twelve private half-hour lessons with Miss Clare.....	24.00
Violin—One private hour lesson a week with Mr. Ideler.....	30.00
Two private one-hour lessons a week with Mr. Ideler.....	50.00
Practice Period—	
Rent of piano or organ one hour per day.....	3.00
Rent of piano or organ two hours per day.....	4.00
Rent of piano or organ three hours per day.....	5.00
Rent of piano or organ four hours per day.....	6.00
Elementary Theory S. 5.....	8.00
Harmony—S. 12A.....	8.00
Supervisor's Course in Public School Music (eight hours per week).....	16.00
Pianoforte Normal Course (60 class lessons and 12 private half-hour lessons).....	36.00
Public School Music S. 16 A.B.....	4.00
Public School Music S. 39 A. B.....	4.00
History of Music.....	4.00
Solfeggio.....	4.00

GENERAL ADVANTAGES

Think of getting board, lodging and laundry for six weeks for \$44.50. One could scarcely stay two weeks at a resort for this. Then there is the instruction, the games, the swimming, song services, lectures and recitals, the excursions, and the field trips, and the good fellowship from six weeks of study and recreation with more than four hundred members of one's profession and not the least, the wonderful equipment, a modern building with some fifty pianos, devoted to the teaching of music. No wonder teachers seek their State Summer School in increasing numbers each year. It is indeed a place of concourse whither students come from every quarter for every kind of knowledge. Let us all work to extend its influence to many more teachers this summer.

SCHOOL OF MUSIC
ALABAMA COLLEGE
THE STATE COLLEGE FOR WOMEN

A standard four-year college and member of the Southern Association of Colleges.

Campus of ninety-five acres, containing fourteen buildings. In an ideal location with complete equipment, comfortable dormitories and excellent cuisine.

Instruction in every branch of musical theory and allied arts and letters.

DEPARTMENTS

MUSIC—Piano, Organ and Repertoire.

Voice Culture and Repertoire.

Stringed Instruments (Limited class).

Wind Instruments (Limited class).

History, Appreciation and Analysis (Music.)

Theory and Composition.

Harmony, Counterpoint and Orchestration.

Orchestral and Choral Practice and Conducting.

Public School Music Teaching and Supervision.

LETTERS—English Literature, Composition and Rhetoric.

Foreign Languages.

Dramatic Art and Expression.

ART—History,

Appreciation.

Crafts.

SCIENCES.

For information, bulletins or general college catalogue address

O. C. CARMICHAEL, *President*

ALABAMA COLLEGE

MONTEVALLO, ALABAMA

or

T. H. NAPIER, *Director*

SUMMER SCHOOL